SEVENTY-FIFTH ANNUAL PAINTING AND SCULPTURE EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION

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SAN FRANCISCO MUSEUM OF ART
WAR MEMORIAL • CIVIC CENTER
MARCH 29 - MAY 6, 1956

SFMOMA
LIBRARY

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MIRIAM HOFFMAN HEAD (magnesite)

FOREWORD

The Museum takes pleasure in congratulating the San Francisco Art Association on its Seventy-Fifth Annual Exhibition. So long a series of annual art reviews represents a notable contribution to cultural development in a city that celebrated its centenary only a few years ago.

The Annual has been a major activity of the Art Association since its foundation in 1871. In the early days it was at first the only occasion for the public to see contemporary art, and for long it was the principal exhibition for local artists. For this Museum, which has been happy to serve as its host since the reopening of its present quarters in the War Memorial in 1935, it seems still today to be the most lively review of contemporary art held in the area. The fact that it frequently stirs controversy and is usually the occasion for a reexamination of the jury selection system and very often proves unsatisfactory to artists and critics alike seems to indicate that it has escaped falling into perfunctory and hackneyed patterns. Its repetition each year provides the opportunity for variety, a fresh start and the correction of errors, omissions, or injustices over a period of time.

The size and character of the exhibition have varied through the years, but it has always reflected in a direct and interesting fashion current national and international trends in painting and sculpture. As the selection of a jury of artists, elected by the artist membership of the Art Association, the exhibition exemplifies the current tastes of local artists in a way no other exhibition does so sensitively. It has both the advantages and the shortcomings of an artist-selected exhibition, which no jury system can completely eliminate. Among the principal advantages that can be traced, almost without fail, in Annuals of recent years, is a search for creative quality and inventiveness in the material selected for exhibition, which thus presents a somewhat different cross section of art than any other local exhibition.

Naturally, the majority of works submitted, like the greater part of the material accepted, is by artists of the immediate region, but it has happened more than once that an artist from far away, later to win national prominence, has had one of his first appearances in a large juried show here in the Annual in San Francisco. Among the advantages, too, must be reckoned this opportunity for the unknown artist to compete for recognition with those of established reputation.

This year a new system of jurying endeavors to eliminate some of the shortcomings of previous methods. The exhibition itself will be the best evidence of how successful the changes have been in providing the broad, varied, creative cross section of art of outstanding quality to be drawn from the material submitted for selection by artists of this area

and of other places. From 612 paintings submitted, 157 were accepted; from 128 sculptures sumbitted, 51 were accepted. The composition of the exhibition can also be described by listing where artists submitting works live: California: entries 661, acceptances 185; other Pacific Coast States: entries 29, acceptances 7; elsewhere in the country: entries 50, acceptances 16.

It is now for artists, whether or not included in the show, for art critics, and for informed public to judge and enjoy the exhibition, and to learn from it about art and artists here. In appreciating this Seventy-Fifth Annual's part in art activity in this community, they cannot fail to pay honor to the San Francisco Art Association for its leadership in presenting such exhibitions over so long a period of time to the benefit of art, artists and public of this area.

GRACE L. McCANN MORLEY



GLENN WESSELS A LITTLE ROUGH (oil)

ON THE OCCASION OF THE 75th ANNUAL

Just after the last war in Europe got started, Henry Miller, who now lives down the coast a way, returned to this country from a long stay abroad. Those were still hard times and in his desperation he wrote a little pamphlet telling about the plight of the artist in the U. S. He, at least, was appalled by the public indifference in this country to art and the artist and said that in the face of a work of art if a man wasn't willing to give his shirt off his back to the artist in exchange for the experience the work had given him that he was in a sad, barbarous way and had not much to hope for.

André Malraux has written that unless we value art so highly that at some time we are willing to decide that life is not worth living without it, then we might just as well all perish, for without creative expression in the arts we deny our humanity and cut ourselves off from spiritual sustenance.

These may sound like extreme opinions for a man to hold but without such zeal the work of art either remains still-born within the consciousness of the artist or, if produced, lies in the neglected corners of our world.

The 85 years that the San Francisco Art Association has existed and carried on Annual Exhibitions, of which the present one is the 75th, is roughly the period in which the sensibility and forms of modern art have come into consciousness.

What most characterizes the idea of modern art is the great value we give it, entirely for its own sake, as a cultural activity which goes on independently, unpressed into the service of any social, political or religious idea. Modern art springs from the recognition that the secret of art lies in freedom and that freedom is the claim for the vigorous self-assertion of the human spirit.

How many profound historic events in the past 85 years have literally changed the face of the world?

It is no wonder that modern art looks different, since it is only the image of the new emotions which are created by the dynamic pressures of our new world — of its new knowledge, its new techniques, its new spiritual quest, and of the feelings of confidence, awe and fear which this new world inspires in us.

The wonder is that this show of paintings and sculpture marks the 75th in the series of the Art Association's Annual Exhibitions. The Association has survived the disasters of two world wars, and a ruinous depres-

sion, as well as the minor dislocations and crises which follow such social catastrophes. It has adjusted itself to prosperity. It has carried out its tasks for three-quarters of a century in foul weather and fair.

The measure of the Art Association's accomplishment is worth considering. Perhaps it is enough to point out that it is responsible for the existence of the museum in which this exhibition is hanging — a museum whose leadership and policies show a sense of solidarity with the artist which is hardly the rule in the official art world elsewhere.

One needs only to point to the contribution of the California School of Fine Arts, which is controlled by the Art Association, a contribution made not only to the local community, but to the national art culture, and in recent times it is not too much to say that the contribution has indirectly been felt in the international art culture.

Artists who have been students or teachers at the California School of Fine Arts are today among that vital force which is creating that authentic contemporary style which has gained the recognition of the Western World.

There is undoubtedly work in this present exhibition by students enrolled now at the School which will be refined and eventually exhibited in the museums of the world.

One has only to mention that the Art Association has a membership of over 800 individuals from the professional and business community of the Bay Area who support and participate in the functions of the Association. Along with the artists this membership is what makes the organization a going concern.

At the end of 85 years it is still going strong. It has splendid facilities; it has a strong administration; it has an active membership; it has an excellent record of past achievement.

It would seem that the mission of the Art Association is virtually complete, that it has only to keep up its present momentum in order to justify its existence.

Or is there yet a further task for the San Francisco Art Association?

What in the ultimate sense is the justification for any art association?

Let us come back to the question — What is the plight of the artist in the United States? What are the conditions of his existence? Is he as free as he could be to do his work? Does he have the materials and

private facilities that he needs to do his work? Is he able to devote his full energies to his work? Do we give attention to the facts of his economic survival? Do we support him as well as we are able? Do we buy his work?

On the occasion of this 75th Annual Exhibition it is such questions as these which pose the further mission of the San Francisco Art Association. What can be done for the artist? Unless his needs are given the fullest consideration, no matter how exemplary the structure of the Association is, no mater how well administered, no mater hcw efficient and comprehensive its education program, the Association cannot justify its existence.

Fortunately, the American artist himself has risen to the occasion. At no time in the past 85 years has there been more activity in the arts. At no time has the quality of his work been so thoroughly reviewed and recognized.

Suddenly it has dawned on the American public that our contemporary art is worthy to be owned. It is being collected. It has become an article of speculation on the market. This is the sure sign that American art has arrived. It is being backed by risk capital.

That contemporary American art is being speculated in certainly is no panacea for the plight of the artist. It is a good sign; it lends confidence to the buyer, but the transaction based on the speculative impulse is not quite the same gesture as taking the shirt off your back or deciding that life is not worthwhile without art.

The existence of the San Francisco Art Association for 85 years is an admirable testimony that this community is not indifferent to art. The Association's career is evidence that it has been enterprising and ingenious in coping with organizational problems and the management of its affairs. It has very possibly acquired the experience to reach out further to find the practical means by which the artist can fully express his powers and his vision.

HUBERT CREHAM



GEORGE MIYASAKI

TITIAN CREATURE (oil)



JAMES L. HANSEN

THE PRIMAL DAWN (bronze)

75th ANNUAL PAINTING AND SCULPTURE EXHIBITION

PRIZE AWARDS—1956

$300.00 SAN FRANCISCO ART ASSOCIATION EMANUEL WALTER PURCHASE PRIZE (for work in any medium).
MIRIAM HOFFMAN — HEAD (magnesite)

$250.00 SAN FRANCISCO ART ASSOCIATION PRIZE (open only to members of the San Francisco Art Association).
GLENN WESSELS — A LITTLE ROUGH (oil)

$100.00 WILLIAM L. GERSTLE MEMORIAL PRIZE
GEORGE MIYASAKI — TITIAN CREATURE (oil)

$100.00 AMERICAN TRUST COMPANY PRIZE
JAMES L. HANSEN — THE PRIMAL DAWN (bronze)

$100.00 ANGLO CALIFORNIA NATIONAL BANK PRIZE
GEORGE McNEIL — CARYATID (oil)

$100.00 BANK OF AMERICA PRIZE
HENRI MARIE-ROSE — THE SIREN AND THE SAILOR (steel)

$100.00 BANK OF CALIFORNIA PRIZE (open only to members of the San Francisco Art Association)
DEBORAH REMINGTON — PHUNKY (oil)

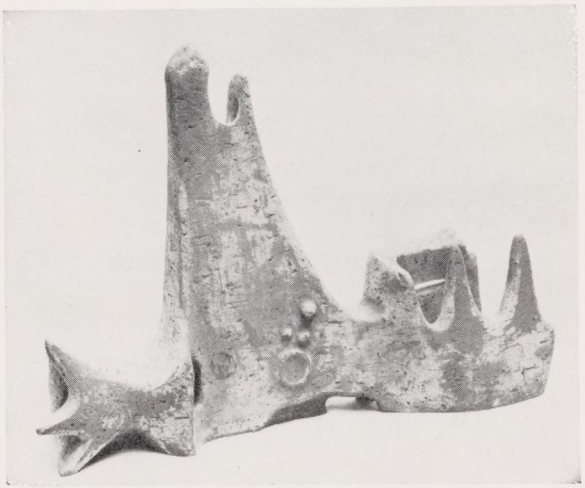
$100.00 CROCKER FIRST NATIONAL BANK PRIZE (open only to members of the San Francisco Art Association)
ADALINE KENT — CITADEL (terra cotta)

$100.00 FIRST WESTERN BANK AND TRUST COMPANY PRIZE
JAMES KELLY — RED AND YELLOW (oil)

$100.00 SEVENTY-FIFTH COMMEMORATIVE ARTIST'S COUNCIL AWARD
WALLY B. HEDRICK — XMAS 1952 (oil)



GEORGE McNEIL — CARYATID (oil)



ADALINE KENT — CITADEL (terra cotta)

$ 75.00 SEVENTY-FIFTH COMMEMORATIVE ARITIST'S COUNCIL AWARD
RICHARD DIEBENKORN — BERKELEY #66 (oil)

$ 75.00 WELLS FARGO BANK PRIZE (open only to members of the San Francisco Art Association)
DAVID TOLERTON — TALISMAN (iron)

$ 50.00 SCHWABACHER-FREY COMPANY MERCHANDISE ORDER PRIZE
HENRY N. RASMUSEN — SKY WORKS (enamel)

JURIES

JURY OF SELECTION AND AWARDS FOR PAINTING

LEAH RINNE HAMILTON, Chairman
MILTON RESNICK
RALPH PUTZKER
FRED MARTIN, Monitor

JURY OF SELECTION AND AWARDS FOR SCULPTURE

RICHARD O'HANLON, Chairman
FENTON KASTNER
STEFAN NOVAK
ELIO BENVENUTO, Monitor



JAMES KELLY RED AND YELLOW (oil)



DEBORAH REMINGTON PHUNKY (oil)

75th ANNUAL PAINTING AND SCULPTURE EXHIBITION

OF THE SAN FRANCISCO ART ASSOCIATION

ABRAHAM, HERBERT
Cincinnati, Ohio
Between the Door Knob and the Door (oil)

ALLAN, BILL
San Francisco, California
Untitled (egg tempera)

ANDRESON, CARLOS
San Francisco, California
Fantasy Horizon (lacquer)

ARMER, RUTH
San Francisco, California
313 (oil)

ASAWA, RUTH
San Francisco, California
Untitled (wire)

ASHLOCK, REX
Berkeley, California
Composition (oil)

ASKIN, WALTER
Santa Rosa, California
A Rite (oil)
Flagellation (oil)

ATAIDE, JOE
Pacific Grove, California
Protestation (oil)

BACHMAN, ROBERT
Berkeley, California
Untitled (oil)

BALL, GEORGE
Oakland, California
Tideland (oil)

BARIEAU, KATHERINE
Berkeley, California
Amalfi Coast (oil)

BARR, ROGER
San Francisco, California
Figure J-1956 (oil)

BARRIO, RAY
Chatsworth, California
Transition (gouache)

BENGSTON, BILL A.
Oakland, California
Bay Area #5 (oil)

BENVENUTO, ELIO
San Francisco, California
Awakening Girl (marble)

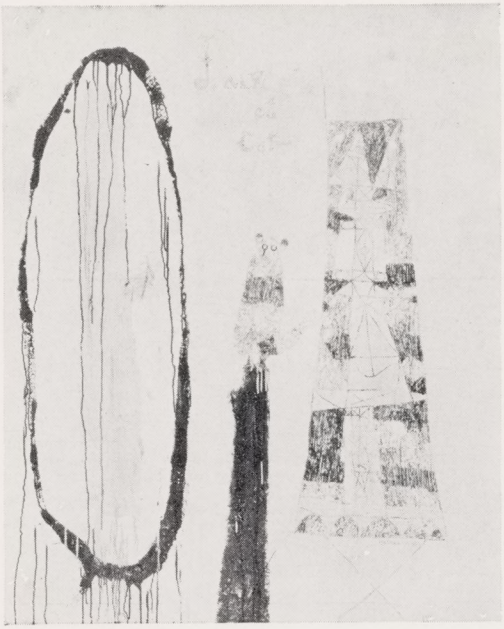
BEST, EVA
Castro Valley, California
Standing Figure (cast stone)

BISCHOFF, ELMER
Marysville, California
Figure and Sand (oil)

BLACKBURN, JOE
Colorado Springs, Colorado
Almost There (oil)

BOTHWELL, DORR
San Francisco, California
Aftermath (oil)

BOWMAN, KENT C.
Oakland, California
Landscape #1 (oil)



WALLY B. HEDRICK XMAS 1952 (oil)



HENRI MARIE-ROSE

THE SIREN AND THE SAILOR
(steel)

BOYD, JOHN PATRICK
Big Sur, California
A Germ (oil)

BOYERS, JAMES W.
San Francisco, California
Duet (papier mache)

BRENNAN, RICHARD E.
San Leandro, California
Animal (welded steel)

BROOKS, JOSEPH F.
San Francisco, California
On the Carpet (oil)

BROWN, WILLIAM
Berkeley, California
Football (oil)

BURKE, JOHN
San Leandro, California
Water Front (oil)

CARRAWAY, ARTHUR
San Francisco, California
Theme without a Name (oil)

CAVANNA, ELISE
Los Angeles, California
Vertical Fragment (oil)

CHAMBERLIN, WESLEY
Santa Monica, California
Theatre on the death of a friend (oil)

CRITCHETT, HELEN
San Francisco, California
Bridge at Sunset (oil)

CROTTY, HARRY
San Rafael, California
Growth Form (bronze and steel)
Rope Walk (steel)

DAUGHERTY, JOE
Vallejo, California
Torso (sandstone)

DAVEY, ROBERT
San Francisco, California
Still Life with Pomegranate (oil)

DAVIS, JERROLD
Berkeley, California
Untitled (oil)

DIAEMERS, ROBERT A.
Oakland, California
Untitled (iron)

DIEBENKORN, RICHARD
Berkeley, California
Berkeley #66 (oil)

DIPPLE, GORDON
Oakland, California
Figure (oil)
Landscape (oil)

EBERITZSCH, MARTA
San Francisco, California
The Game #1 (oil)
The Game #2 (oil)

ELDREDGE, MAURICE
Berkeley, California
Scape IV (oil)
Number 23 (oil)

EWING, EDGAR
Los Angeles, California
Fishermans' Wharf (oil)

FARALLA, D.
San Francisco, California
Rite of Discovery (casein)

FARR, CHARLES GRIFFIN
San Francisco, California
Still Life (oil)

FELDMAN, BELLA
Berkeley, California
Warrior (welded steel)
Anthropomorphic (terra cotta)

FLEMMING, AMY D.
San Francisco, California
Untitled II (oil)

GARDNER, M.
Malibu, California
Destruction (oil)

GECHTOFF, SONIA
San Francisco, California
Landscape #1 (oil)

GIAMBASTIANI, LIDA M.
Stockton, California
February (oil)

GILL, CHARLES E.
Oakland, California
No. 10, 1955 (oil)

GILL, JOHN W.
Los Gatos, California
Off Season (oil)

GILL, PAT VIOLETTE
Oakland, California
Figure #7 - 1956 (oil)
Study with Figure (oil)

GINNEVER, CHARLES
San Mateo, California
Family Group (terra cotta)

GLAVIN, MATTHEW STANLEY
Berkeley, California
Composition #3 (oil)

GODFREY, R.
San Francisco, California
Nude at Beach (oil)
Seated Nude #3 (oil)

GOEHRING, KEN
Carmel, California
Untitled #1 (oil)

GREENE, FRANCESCA
Big Sur, California
First Variation (oil)

GRESHAM, CHARLES
Los Angeles, California
Study #2 (oil)

HAAS, E.
San Francisco, California
Girl's Head (bronze)

HAAS, HILDEGARDE
San Francisco, California
Quartet in A Major (tempera)

HAAS, LEZ L.
Albuquerque, New Mexico
Geraniums (oil)

HACK, TERESA CASELLE
San Mateo, California
Red - No. 9 (oil)

HALEY, JOHN
Richmond, California
Line and Color (oil)
Reversal (limestone)

HAMILTON, LEAH R.
San Francisco, California
Ritual (oil)

HANSEN, JAMES LEE
Vancouver, Washington
The Moon Singer (bronze)
The Primal Dawn (bronze)

HECHT, WILLIAM
San Francisco, California
Missionary (oil)

HEDRICK, WALLY B.
San Francisco, California
Xmas 1952 (oil)

HELLWIG, LUCILLE
Oakland, California
Still Life (oil)

HOFFMAN, MIRIAM
San Francisco, California
Head (magnesite)
Torso (cast stone)

HOLDEMAN, ROBERT L.
San Francisco, California
Bed Table (oil)

HOLLADAY, HARLAN H.
Reno, Nevada
The Hollow, Night V (oil)

HORIUCHI, PAUL
Seattle, Washington
Legend (tempera and collage)

HOWARD, ROBERT B.
San Francisco, California
Barnacle (fiberglas)

HUNTER, RALPH M. JR.
Berkeley, California
South Pacific Sunset (oil)

JOHNSON, JAMES
Berkeley, California
Untitled (oil)
Untitled (brass)

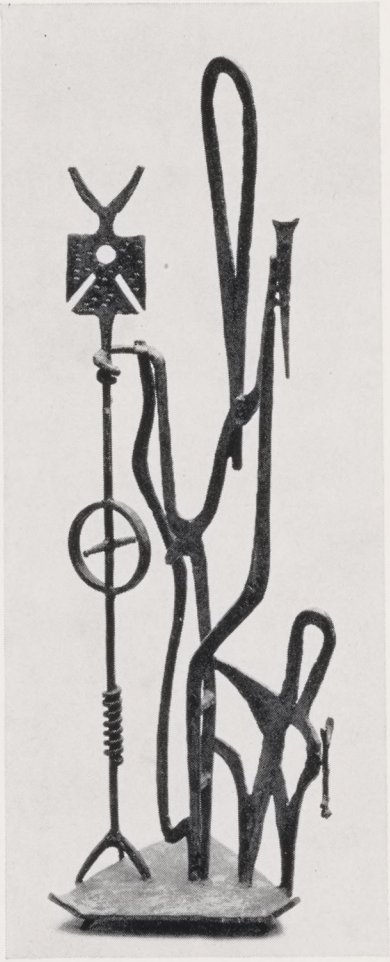
JOHNSON, RALPH
Portland, Oregon
Madam #1 (oil)
Night Birds (lacquer)

JONES, F. KINAU
San Mateo, California
Symphonic Waters (oil)

KANAGAKI, JAMES
Concord, California
Untitled #2 (oil)

KANTER, NORMAN
Berkeley, California
Untitled (oil)

KASTEN, KARL
Lafayette, California
Still Life (oil)



DAVID TOLERTON TALISMAN (iron)

KASTNER, FENTON
San Francisco, California
Waterfront (oil)
Cages (steel construction)

KELLY, JAMES
San Francisco, California
Red and Yellow (oil)

KENT, ADALINE
San Francisco, California
Citadel (terra cotta)

KIRSTEN, RICHARD
Seattle, Washington
Figure of Fear (cast bronze)

KONO, MIDORI
Berkeley, California
The End of Winter (oil)

KUHLMAN, WALTER
Sausalito, California
No. 38 (oil)

KWAN, SHEE
San Francisco, California
The Fifth Interlude (oil)



RICHARD DIEBENKORN
BERKELEY #66 (oil)

LEMON, DAVID
Belvedere, California
Thirst (teak)

LEMON, DAVID GWYNNE
Berkeley, California
The Stove (oil)

LEONARD, MIRANDA
Oakland, California
No Title (marble)

LEVY, HILDA
Pasadena, California
Movement (enamel and lacquer)

LOBERG, ROBERT W.
Berkeley, California
Landscape #1 (oil)
Landscape #2 (oil)

LOCKWOOD, WARD
Berkeley, California
Southwest No. 40 (oil)

LORAN, ERLE
Berkeley, California
Elements (oil)

LORENZATO, RAY
San Mateo, California
Living Has No Eyes to Cry (wood)
Praising the Mortal Error (aluminum)

LOW, JO-ANN B.
San Francisco, California
Painting Too (oil)

LUCAS, BURKE
Friant, California
Man with Sky on His Leg (oil)

McCAULEY, GARDINER R.
Berkeley, California
Exterior #2 (collage)

McCHESNEY, ROBERT
Petaluma, California
Mountain A #2 (oil)
Mountain A #3 (oil)

McCOY, WIRTH
Spokane, Washington
Cocktail Hour (oil)

McCRAY, JAMES
Berkeley, California
Water Birds (oil)

McDONALD, RICHARD
San Francisco, California
Harbor (oil)

McGAW, BRUCE A.
Albany, California
Distant View (oil)

McNEIL, GEORGE
Brooklyn, New York
Caryatid (oil)
Clairvoyance (oil)

McNEILL, RALPH STEWART
Burlingame, California
Untitled Abstraction (oil)

MAJDRAKOFF, IVAN
Redwood City, California
Work Table (oil)
Pickers (oil)

MARDEN, ROXANNE
San Francisco, California
Girl with round Object (oak and ivory)

MARIE-ROSE, HENRI
San Francisco, California
The Siren and the Sailor (steel)

MARTIN, FRED
Oakland, California
Soon (oil)

MASS, BETTY
Berkeley, California
Pavanne (cocobolo)

MIYASAKI, GEORGE
Berkeley, California
Titian Creature (oil)

MODECKE, CHARLES E.
Berkeley, California
A Bowl of Fruit (oil)

MOREHOUSE, WILLIAM
Mill Valley, California
Untitled 56 - 1 (oil)

MORRIS, ROBERT E.
San Francisco, California
Painting (untitled) #2 (oil)

MOSS, JOEL
Hays, Kansas
Dissension (polamar tempera)

MOYER, FRANCES M.
San Diego, California
Horse (steel)

MURPHY, GERTRUDE
San Francisco, California
L'Allegro (redwood)



HENRY N. RASMUSEN
SKY WORKS (enamel)

NAKANO, EMIKO
Richmond, California
Setting Sun and Rising Moon (oil)

NASH, KATHERINE
Omaha, Nebraska
Prairie Landscape (welded steel)

NEPOTE, ALEXANDER
Millbrae, California
West Cliff (oil)
Formation (oil)

NUNAN, ANALEE
Palo Alto, California
Sea Forms (oil)

NUNEZ, DAN
San Francisco, California
Holy City (oil)

O'HANLON, RICHARD
Mill Valley, California
Small Monument (stone)

OVERSTREET, RICHARD
Richmond, California
Relief No. 24 (concrete)

OW, SAMUEL
San Francisco, California
Somewhere Beyond (oil)

PAJAUD, WILLIAM
Los Angeles, California
Painting #18 (oil)

PARK, DAVID
Berkeley, California
On Campus (oil)

PINKERTON, CLAYTON
Richmond, California
Landscape (oil)

POLOS, THEODORE C.
Oakland, California
No. 8 (oil)

PROVENZANO, S. P.
San Francisco, California
Olé, Toro! (oil)

PUTZKER, RALPH
San Francisco, California
Desert Fetish(oil)

RANDALL, GEORGE CARSON
Berkeley, California
Regenesis (oil)

RASMUSEN, HENRY
Mill Valley, California
Arizona Landscape (enamel)
Skyworks (enamel)

RAYMOND, JON
Los Angeles, California
Abstract Form #2 (wood)

REISS, ROLAND
Los Angeles, California
Icarus (oil)
Catafalque (oil)

REMINGTON, DEBORAH
San Francisco, California
Phunky (oil)

RESNICK, MILTON
San Francisco, California
The Jinx (oil)

REYNOLDS, RICHARD
Stockton, California
Bear Form (steatite)

REZENDES, JOYCE A.
Oakland, California
My Santa Barbara (oil)

RODRIGUEZ, PETER
Stockton, California
#8185 (casein)

ROOD, JOHN
Minneapolis, Minnesota
Birds in Trees (brass)

ROSENTHAL, LIESEL
San Francisco, California
Head of Dr. Howard Thurman (terra cotta)

ROSSBACH, KATHERINE WESTPHAL
Berkeley, California
Three Figures (ceramic sculpture)

ROTHMAN, LOUISE
Manhattan Beach, California
Mother and Child (welded steel)

RUBEN, RICHARDS
Los Angeles, California
M. W. X (oil)

RUVOLO, FELIX
Berkeley, California
Entering (oil)

SACCARO, JOHN
San Francisco, California
Paintings, '56 No. 6 (oil)

SANFORD, ISOBEL
Burlingame, California
Red Study (oil)

SEARS, DICK
Ann Arbor, Michigan
Bridge (lacquer)

SEIDERMAN, MAURICE
Hollywood, California
Standing Nude (bronze)

SEKIYAMA, HIROKO
San Francisco, California
Figure (oil)

SEKIYAMA, TOSHIHARU
San Francisco, California
Still-life in white (oil)

SIEGRIEST, LOUIS B.
Oakland, California
Alamos (collage)

SIEGRIEST, LUNDY
Oakland, California
Texcoco (oil)

SCHOENER, JASON
Oakland, California
Along the Duchesne River (oil)

SHOEMAKER, PETER
Berkeley, California
Rain Pictograph (oil)

SIMPSON, DAVID
San Francisco, California
Grey Square (oil)

SMITH, LOUISE
Berkeley, California
Landscape (oil)

SNEAD, DAVID LOUIS
Red Wing, Minnesota
Ballet Gestures (oil)

SNELGROVE, WALTER
Berkeley, California
Pigeon Point (oil)
Lanscape #2 (oil)

ST. AMAND, JOSEPH
San Francisco, California
Then, we visited the Coliseum, Sister (collage)

STEINAU, HELEN G.
Belvedere ,California
Hot Sands (oil)

STERLING, ROBERT
San Francisco, California
Winter Memory (oil)

STOLZ, YETTIE
Colorado Springs, Colorado
Blau (oil)

STRAWN, BERNICE HERGER
Oakland, California
Circus (oil)

STROMBERG, NANCY A.
Berkeley, California
Black Bridge (oil)

TADA, MITSURA
Berkeley, California
Abstract (soldered metal)

THOLLANDER, EARL
San Francisco, California
Large Shrine (oil)

THOMAS, ROBERT C.
Santa Barbara, California
Orpheus II (bronze)
Maenads (bronze)

THOMPSON, TOMMY
Berkeley, California
Landscape (oil)

TOLERTON, DAVID
Big Sur, California
Bucolic (iron)
Talisman (iron)

TOMAN, CHARLES
Milwaukee, Wisconsin
Cyber-matrix (steel)

TRAVE, HORST B.
San Francisco, California
20 Dec 1955 (oil)

TURNER, EVERETT
El Cerrito, California
None #1 (iron)

VIGER, JO ANN
Colorado Springs, Colorado
Dissension (oil)

VON DUERING, CHARLES
Berkeley, California
Ascendancy (welded steel)

WASHBURN, KENNTH L.
San Carlos, California
Water Front (oil)

WASSERSTEIN, JULIUS
San Francisco, California
Black Forest (oil)

WEINER, ETHEL
San Francisco, California
Man Dressing (oil)

WELLINGTON, FRED
Los Angeles, California
Untitled (oil)

WELMAN, VALENTINE S.
Seattle, Washington
Studio Still Life (oil)

WEST, DICK
Bacone, Oklahoma
Waltz-time (oil)

WESSELS, GLENN
Berkeley, California
A Little Rough (oil)

YATES, EDWARD W.
Reno, Nevada
Hermit Crab (steel and ceramic)

YURICICH, MATTHEW
Woodland Hills, California
Cock Fight (oil)

(208 items in the exhibition)

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SAN FRANCISCO ART ASSOCIATION ANNUALS

The San Francisco Art Association has endeavored to exhibit in its seventy-five annual exhibitions the best and most vital of the various contemporary approaches of Bay Area art, in conjunction with the work of other parts of the country. It has tried also to provide an opportunity for unknown artists to have their work exhibited.

The problems relating to these aims are the concern of a fifteen-man committee of the Association — the Artists' Council. It is their responsibility to advise the Association on the changes in exhibiting procedure that they deem advisable. The Artists' Council is, in turn, given assistance and advice by the Director and staff of the San Francisco Museum of Art where, for the past twenty years, the annuals of the San Francisco Art Association have been held.

The changing attitudes of the artist and of the public, and changing conditions, such as the increase in leisure-time art production, require constant revision of the rules for exhibitions. Several alterations in procedure have recently been made by the Association. For the former five-man jury, a three-man jury has been substituted, and the separate juries for Selection and Award of the past have this year been combined to form a single jury. Formerly selection depended on a majority of three affirmative votes from the total of five jurors. For the present Annual, juries were instructed to accept works by majority vote on the first showing. If a work received one affimative vote on the first showing, it was shown a second time to the jury. At the second showing, one affirmative vote of a juror sufficed for acceptance.

A new system of monitoring jury meetings is also being tried out. A Monitor from the Artists' Council is present at all jury meetings to instruct on rules, to answer questions, to arbitrate differences if they occur, and to see that all rules of the Association are carried out without violation. He also submits a report to the Artists' Council, in which are included such suggestions for improvement as he, the juries, and the staff of the Museum care to make.

As in the past twenty years, the Museum, as host to the exhibition, continues to assume the costs in labor and money of receiving, registering and handling the paintings and sculptures submitted, sending out notices of acceptance or rejection, assembling the lists for the catalogue and supervising its printing, installing the exhibition and sending out invitations to the preview.

The San Francisco Art Association and its Women's Auxiliary provide refreshments for the preview. The Women's Board of the Museum holds a dinner for the prize-winners before the preview.